DOCUMENT RESUME

ED 212 442 RC 013 177

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TITLE Description and Evaluation of a One-Week Interrelated Arts Pilot Project, Summer, 1981.
INSTITUTION Illinois Valley Community Coll., Oglesby.
SPONS AGENCY Illinois State Board of Education, Springfield.
PUB DATE 30 Sep 81
NOTE 72p.

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Aesthetic Education; Art Education; Dance; *Day Camp Programs; Drama; Experiential Learning; Integrated Curriculum; *Interdisciplinary Approach; Intermediate Grades; Movement Education; Music Education; Parent Attitudes; *Program Evaluation; Questionnaires; Self Evaluation (Individuals); Student Attitudes; Student Evaluation; *Summer Programs; *Visual Arts

ABSTRACT

Designed as a pilot program, a 5-day arts day-camp held at Illinois Valley Community College for 44 fifth and sixth graders during summer 1981 provided a model approach to interrelating the arts. A thematic structure allowed experiences in visual arts, dance, drama, and music with faculty who had multi-arts experience as well as specialization in one arts area. Students rotated for classes in each area each day. Concepts and skills developed were the basis of student input to four productions which were presented on the final afternoon as a Showcase. A pre-camp questionnaire provided demographic data and information on student experience, interests, and expectations. A post-camp questionnaire for parents and students provided feedback on learning in the arts, attitudes about the experience and interrelatedness of the arts, and self-reports of learning in each of the arts. Data showed positive attitudes almost unanimously and some variation in the amount that students learned in each art area. Correlations between parallel items (designed to check reliability of student self-reports about how much they learned) were highly significant for art, drama, and music. Parent responses were supportive. Recommendations were made regarding the setting, students, staff, organization, curriculum, budget, and evaluation for future arts camps. (Author/NEC)

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DESCRIPTION AND EVALUATION OF A ONE-WEEK INTERRELATED ARTS PILOT PROJECT, SUMMER, 1981

Illinois State Board of Education

Region Two Arts Committee

and

Illinois Valley Community College

Mr. Giacomo Leone, Director

Illinois Valley Community College

by

Dr. Carmen Armstrong

Department of Art

Northern Illinois University

September 30, 1981

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ABSTRACT

By: Carmen Armstrong,Department of Art, Northern Illinois U.
DeKalb, IL 60115

Title: Description and Evaluation of a One-week Interrelated Arts Pilot Project, Summer 1981

Endorsing Agency: Illinois State Board of Education Region Two Arts Committee.

Facilities Sponsor: Illinois Valley Community College(IVCC) Oglesby, IL

Director: Mr. Giacomo Leone,Department of Theatre, IVCC

Publication Date: September 30, 1981

Possible Descriptors: Art, Dance,Dance/Movement, Drama, Music, Education;Arts; Aesthetic Education; Art Curriculum Development; Evaluation; Arts Programs;Interrelated Arts; Interdisciplinary Studies; Camps; Responsive evaluation; Grade level: Intermediate (4 to 6th).

A Summer 1981 Arts Camp for fifth and sixth grade students was designed as a pilot program to provide a model approach to interrelating the arts. A thematic structure allowed experiences in visual arts, dance, drama, and music with faculty who had multi-arts experience as well as specialization in one arts area. Students rotated for classes in each of the four arts areas each day. Concepts and skills developed(related to the theme)were the basis of student input to the emerging four productions which were presented on the final afternoon as a Showcase.

A pre-camp questionnaire provided demographic data, and information on student experience, interests, and expectations. A post-camp questionnaire for parents and students provided feedback on learning in the arts, attitudes about this experience and the interrelatedness of the arts, and self-reports of learning in each of the arts. The data showed positive attitudes almost unamimously. It showed some variation in the amount that students learned in each art area. Correlations between parallel items (designed the check the reliability of student self-reports about how much they had learned) were highly significant for art, drama, and music. Parent responses were supportive.

Recommendations were made regarding the setting, students, staff, organization, curriculum, budget, and evaluation for future arts camps.

ABSTRACT

A Summer 1981 Arts Camp for fifth and sixth grade students was designed as a pilot program to provide a model approach to interrelating the arts. A thematic structure allowed experiences in visual arts, dance, drama, and music with faculty who had multi-arts experience as well as specialization in one arts area. Students rotated for classes in each of the four arts areas each day. Concepts and skills developed (related to the theme) were the basis of student input to the emerging four productions which were presented on the final afternoon as a Showcase.

A pre-camp questionnaire provided demographic data, and information on student experience, interests, and expectations. A post-camp questionnaire for parents and students provided feedback on learning in the arts, attitudes about this experience and the interrelatedness of the arts, and self-reports of learning in each of the arts. The data showed positive attitudes almost unanimously. It showed some variation in the amount that students learned in each art area. Correlations between parallel items (designed the check the reliability of student self-reports about how much they had learned) were highly significant for art, drama, and music. Parent responses were supportive.

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PREFACE

Evaluation Procedures

The Arts Camp evaluation followed Responsive Evaluation (Stake, 1975) and Naturalistic Evaluation (Guba, 1978) procedures to the extent that conditions allowed. The purpose was to document and be able to make recommendations from this pilot project in as inobtrusive a manner as feasible.

At the ISBE Region II Arts Committee meetings when evaluation of the planned Arts Camps was discussed, certain areas emerged as worthy of observation. The committee expressed interest in obtaining information about student attitudes toward the arts, parent attitudes about the camp, student learning about the arts and their interrelatedness and both the learning process and end result of the camp experience. In addition, certain techniques were discussed, and the possibility of input from several persons including the committee members was advanced.

Both the Arts Camp goals formulated by the Arts Committee and the similar IVCC Arts Camp goals (see Appendix A) contributed to the foci of the evaluation, its methodology, and specific items on the survey questionnaires. Subsequently, a comprehensive evaluation model (see Appendix B) was developed by the evaluator which was designed for adaptation to either of the two planned arts camps. The model was presented to the Arts Committee chairman along with suggestions for more specific aspects which could be evaluated during the week-long camp, depending upon the wishes of the committee and the goals of the faculty which was more directly responsible for the specific camp experiences.

Ultimately, the IVCC plan matured, but without the opportunity for the evaluator to meet with the faculty prior to their involvement in the actual camp activities. Hence, their expectations and goals had to be inferred from

the written materials describing the camp. The evaluator observed the aspects outlined on the evaluation model proposed, namely, the setting, staff, students, organization, curriculum, and budget. The setting included facilities, but a separate focus was deemed necessary on budget. Parents' opinions were included primarily in the student section and the curriculum section.

The observation was conducted on three days of the camp with review later of videotapes taken on site. The evaluation visit included faculty meeting and classroom instruction observation with on-site and delayed notetaking; free period (lunch) participation; and videotaping of classroom learning experiences, faculty debriefings, and Showcase rehearsals and presentations. Input was sought directly from children in informal ways (directly and through a student assistant) and through student responses to pre-camp and post-camp questionnaires (see Appendix D). Faculty input was obtained at debriefing sessions, informal talks, and at the post-camp debriefing meeting.

Parent opinion was sought by a post-camp questionnaire in addition to noting the week-long interest and attendance at the final Showcase of parents and friends.

The director provided written materials (see Appendices A and C) and generous amounts of time to familiarize the evaluator with the physical set-up, the schedule, the total development and philosophy of this Arts Camp, the organization process, the faculty, etc. This occurred prior to the camp visits at an Arts Committee meeting, by telephone, and during the camp visit on several occasions. In addition he color videotaped many aspects of the total camp experience and arranged for photos and slides to document the event.

Other concerned visitors (besides many parents) were: Mr. Bill Callahan, Dr. Charles Norland, Mr. Frank Laurie, Ms. Glenna Kilgore, Mr. Ron Stewart, and

and IVCC administrators. The informal accounts of their observations may verify and enhance this report.

Evaluation Format

The format of this evaluation is as shown on the table of contents.

As further explanation, the Description section contains objective observations, demographic data, and results of the questionnaires. It includes descriptions of the learning of students and their attitudes toward this experience.

The Interpretation and Commendations section contains a few descriptive bits of information which support or enhance an interpretation of the observations made. This section includes the evaluator's professional judgements.

The Recommendations section assumes that the reader will have read preceding sections of the report. Recommendations focus on those aspects that may, in another situation, be considered for revision, modification, or total change.

The Evaluation section is a brief, summarizing assessment of the worth of the project and its procedures.

Credits

Evaluation of this project could not have been adequately accomplished without the cooperation of the entire Arts Camp staff (especially the director), the student participants, their parents, the Region Two Arts Committee, nor without the financial support from the office of District Supt. Joe L. Mini.

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REPORT

Overview

The Summer Arts Camp endorsed by the Region Two Arts Committee of the Illinois State Board of Education in cooperation with the Illinois Valley Community College (IVCC) was held June 22-26, 1981. This camp provided day-camp experiences in each of the arts areas of Dance/Movement, Drama, Music, and the Visual Arts for all of the forty-four fifth and sixth grade student participants. The Arts Camp was held from 9 a.m. to 3:30 p.m. in the facilities of IVCC near Ogelsby, Illinois.

The staff included a director, four instructors and five community college student assistants known as "counselors'. In addition, IVCC provided secretarial and videotaping assistance.

The Arts Camp had a balance of structure and openness. An underlying sense of committment and direction contributed to the organization--scheduling, arrangements, and curriculum. The basic structure encouraged input from the student participants during their four-group rotation through arts classroom experiences. These thematically-oriented learning experiences provided a repertoire of ideas which contributed to the culminating four productions or "Showcase".

The camp was financed by the forty dollar tuition paid by each participant. An optional five dollar sack lunch program was available for students who chose not to bring their own lunch and was catered by a local grocer.

Approximately fifty adults attended the culminating "Showcase" where four student groups presented their interrelated arts productions.

Description, Observations, Survey Findings

Setting. The Arts Camp utilized an IVCC lounge area (dance), a music classroom (music), art classroom and adjacent outdoor area (art), auditorium stage and auditorium (drama, rehearsals and Showcase productions) for the arts instruction. An outdoor area adjacent to the stage provided a convenient place to eat lunch and relax during the free period.

The ten year old IVCC facility was attractive and well-maintained. A diagram of the layout of the connected complex of buildings was available at the information desk. The children had only a little difficulty initially in finding their way around even though the locations of their instruction were spread throughout the college.

The site of the Arts Camp was just five miles south of a major U.S. highway and one-half mile from a major state highway.

Staff. The staff consisted of the Director, four instructors, and five college assistants or "counselors". Male and female role models were provided by both the representation in teachers and assistants.

The brochure advertising the Arts Camp (see Appendix A) describes some of the specific experiences and qualifications which support the selection of the faculty. Each faculty member had additional experience in arts areas besides the one for which he/she was selected to teach. Also, the director had coursework in stage art and design as an undergraduate which is regularly utilized in his work in theatre. The art instructor, holder of an elementary certificate also had participated in band performances. The dance instructor had choreography experience and studied art and drama. The music instructor, a cellist, had also been music director of musicals. The drama instructor was currently employed as an elementary art specialist in the public schools.

Similarly, the college student assistants had diversified experiences in the arts. Several of the faculty and director had worked together previously and/or were personal friends.

The staff worked together capatibly and dynamically. They also encouraged the input of student ideas and were able to help channel those ideas into contributions to the development of four interrelated arts group productions.

The director was actively involved as a facilitator as well as an administrator of the project. He conducted the daily faculty meetings. He documented a considerable amount of the instruction, debriefing, and productions on videotape. He acquired needed materials and equipment, assisted in technical aspects of the productions, and acted as the decision-maker at few critical points.

The faculty conducted classes in their disciplines for each of the four groups of students each day of the camp, the last being dress rehearsals and final arrangements for the Showcase. They developed aesthetic concepts and discipline-related skills which could contribute to an interrelated production. They facilitated the incorporation of student knowledge and ideas into a developing production related to the theme of the group.

Student assistants, or counselors, assisted in instruction and demonstration. The assistants also helped communicate between teachers as each group rotated from class to class. They spent a great deal of time with the students during the entire camp. They contributed as needed in the faculty debriefing sessions.

Students. Some information about the students who took advantage of this Arts Camp opportunity is noteworthy. As can be seen in Tables 1 and 2, of the forty four students attending the Arts Camp, 36% were boys. Twenty-seven

Table 1

Numbers and Percentage of Arts Camp Students of Each Sex N = 44

Male		Female	
n	Percent	n	Percent
16	36.4	28	63.6

Table 2

Numbers and Percentage of Arts Camp Students in Each Age Grouping

Age	N	Percentage
9	1	2.3
10	11	25.0
11	20	45.5
12	12	27.3

Note: Mean age = 10.98 years

percent were twelve year olds, 45% were eleven year olds, and 25% were ten year olds. One student was nine years old, with the average age being 10.9 years. Based on a 77% return to the post-camp questionnaire, 41% had completed sixth grade, 56% had completed fifth grade, and one student had completed fourth grade. Table 3 shows that one student came approximately fifty miles, but 36% came from homes within ten miles from the camp site. The proportions

Table 3

Number of Students Living Various Distances from the Arts Camp Site

Miles	N	Percent
10	16	36.4
15	7	15.5
25	5	11.4
30	5	11.4
35	5	11.4
40	5	11.4
50	1	2.3

of the remaining 60% of the students, coming from distances of 15 to 40 miles, were fairly evenly distributed.

Roughly half of the students indicated a willingness to bring their own musical instrument to the Arts Camp. Eleven percent identified that instrument as a flute. Nine percent of the students played the clarinet. Almost seven percent each played piano, trumpet or saxaphone, or trombone. One student each played the cornet, guitar, harmonica, and oboe.

The experience of Arts Camp participants can be estimated partly from the number of years that they have had arts instruction from arts specialist in school. Typically, this would apply only to music and art. Table four presents the results of the students' self-report on the post-camp survey. Twenty percent of the students had no formal visual arts instruction in school. Fifty-six percent had four to six years of instruction. Twelve percent had two years

Table 4

Average Number of Years of Formal Arts Education by Arts Camp Students Through Schools and Private Lessons

	School		Private	
	M	S.D.	M	S.D.
Art	3.47	2.35	0.03	.17
Dance	---	---	1.12	1.81
Drama	---	---	0.0	0.0
Music	4.41	1.64	1.44	1.6

and six percent each had one and three years. The mean years of art instruction in school taught by an art specialist was 3.5 years.

In contrast, all students indicated formal music training in school. Seventy-three percent had four or more years of formal music training from a specialist in school. Six percent had one year, twelve percent had two years, and nine percent had three years. The mean years of music instruction was 4.4.

Eighty-five percent of the students had private lessons in one or more of the arts to supplement the school arts experience estimate. Less than nine percent of the students had private art instruction with none having more than one year with a mean of .03 years. Fifty-nine percent of the students had private music instruction. Distribution as to years of experience was fairly even between one and four years with one student having five years. The mean number of years of private music instruction 1.44.

Forty-four percent of the students responding to the post-camp survey had some dance-type experience. On the pre-camp survey, sixty-six percent of the respondents indicated that they had dance lessons. The discrepancy may be accounted for by a refinement of the students' definition of dance subsequent to the Arts Camp experience. Responses on the pre-camp survey were written in by the student and seemed to broadly define "dance". Thirty-six percent indicated on the pre-camp survey that they had had lessons in two or more types of dance. Seven percent cited acrobatics, fourteen percent cited ballet, two percent cited each gymnastics, tap, folk, or jazz dance instruction. Of the forty-four percent reporting private dance instruction on the post-camp survey, twenty-one percent indicated a duration of one year. Six percent each indicated two, three, or four years with one each indicating six and seven years (which may have been a total of two or more types of dance instruction).

Students' experience in the other arts can also be estimated from what

they say. The pre-camp survey asked students if they played a musical instrument, and, if so, which. Eighty-six percent responded "yes". Categorized by major types of instruments, if can be seen that 2.3 percent were percussionists, 41% played wind instruments, and 27.3 percent played string (includes piano) instruments. One student played four instruments and 13.6% played two instruments.

Of those who enjoy some art activity (84%), five (11.4%) responded "all", 29.5% named two or more art activities, 25% named drawing, 6.8% named painting, and 4.5% each named clay and crafts on the pre-camp survey.

Almost seventy-three percent of the Arts Camp students reported that they had previous experience acting in plays. Most of this experience was school related (36.4%). Church related plays accounted for 6.8%. A circus accounted for 4.5% and the Scouts gave 2.3% of the students their experience. The degree of involvement estimated from the students' descriptions seems to evenly divide the group into three levels of involvement--no involvement, minor parts, and considerable involvement, (even several solo or lead parts).

Table 5

Art Forms Named in Response to Question Asking About Which Art Forms the Student Wants to Learn More on Pre-Camp Survey

Art Form	N*	Percent
Art	26	59.
Dance	25	57.
Drama	29	66.
Music	29	66.

* More than one art form could be named by each respondent.

As can be seen in Table 5, pre-camp interest in the four arts was fairly evenly divided with music and drama slightly higher in numbers of students citing those areas.

Other exposure to the arts that the students had had as spectators is summarized in Table 6.

Table 6

Numbers and Percentages of Arts Camp Students Who Have Exposure to Various Arts Performances and Televised Events

Performance	N	Adj%	Televised Event	N	Adj%
Stage play	42	95.5			
Opera	5	11.4	Opera	17	38.6
Music concert	42	95.5	Orchestra concert	28	63.6
Music recital	33	76.6	Miss America Talent contest	39	88.6
Ballet	19	43.2	Modern dance performance	32	72.7
Ice Skating Follies	16	36.4			
School play	41	93.2	Movies with special lighting effects	39	88.6
School operetta	8	18.2			
School musical	39	88.6			
Other	7	15.9	Artist, painter, sculptor	32	72.7

It can be seen that the school is the setting for two of the three kinds of performances attended. Events viewed on TV have some other attraction than the pure art form.

The Arts Camp faculty provided input concerning the natures of their students from working with them in the classroom setting. Comments centered around the abundance of ideas that the students had and their persistence in the use of their ideas. Although some groups had more "leaders" than others, leadership was a strength of many of the students.

There was general parental support for the child and his/her interest in the arts. Parents provided transportation and paid $40.00 tuition for children attending the Arts Camp. Table 7 shows the relative degree of encouragement which led to the enrollment of students in the Arts Camp. According to the parents' responses on the post-camp survey, the source of encouragement for 73.5% of the students was a parent.

Table 7

Parents' Responses to Question Regarding Source of Greatest Encouragement for their Child's Attendance at Arts Camp

Source	N	Adj%
Parent	25	73.5
Child	7	20.6
Classroom Teacher	8	23.5
Art Teacher	2	5.9
Music Teacher	1	2.9
Administrator	2	5.9
Other	4	11.8

Organization. Recruitment of participants for the Arts Camp was conducted by a descriptive flyer (see Appendix A) sent through the offices of the State

Educational Regional Service centers which, in turn, distributed information to elementary school principals. Area parochial schools were directly notified of the opportunity. News releases and radio and television promotion helped to inform the public of the available opportunity.

The five-day Arts Camp began at 9 a.m. and continued for students until 3:30, and for faculty until 4:30 or 5:00 p.m. The schedule for the first and last days varied, but the major activity days consisted of a rotation of groups of students between the four arts classes which met for one hour and twenty minutes each. Twenty-five minutes were allotted for lunch. Other rest breaks were introduced as appropriate for the activity by the teachers. Appendix C contains the schedules for various days of the camp.

On the first day of camp, an initial welcome was followed by an hour of warm-up games (great drama techniques, name tag mix, snake dances, rounds, and find-the-owner-of-the-shoe).

Organization of the students into groups was followed by slide presentations designed to motivate visualizations and ideas related to the theme for each group. Classroom activities continued as students rotated from their "homeroom" for three fifty-five minute classes in the other arts.

The final day of the camp also varied from the schedule in that it consisted of dress rehearsals, last minute practice sessions and finalizing lighting effects and taped parts of some productions. In the afternoon, the Showcase of four (one per group) productions--a culmination of the week's experience--was presented to an audience of about fifty parents and interested adults in addition to many children.

Student groupings for Arts Camp instruction were predetermined by the director from enrollment information. A conscious attempt was made to balance the number of boys and girls in each group, and to have a mix of students in each group from different towns. Four groups of eleven students in each group resulted.

The groups were each given a thematic name. Group names were compatible with expected student interests for these fifth and sixth grade students--Africa (ritual), Pinball, Microcosm (better known as Cells) and Future (better known as Fantasy).

The college student helpers played an important role in the organizational process of the camp. They helped with individual guidance in the classrooms, assisted in demonstrations, provided musical accompaniment, and noted special needs as they were recognized. For example, in drama, the assistant took written notes of student ideas as the teacher and students interacted in a brainstorming way, then gave a synopsis of that development, and noted props that would be needed.

The college students also provided an important communication link between developments in each group during each class. As groups of students moved from one classroom to another, the counselor acted as a "runner" to inform the next instructor of the group's development related to the theme with the previous instructor and art form. This was designed to enhance continuity and accommodation of modifications in the basic theme and direction of the group. It allowed responsiveness to student ideas.

Preparation, debriefing and revision were aspects allowed for and realized in the organization of the camp for the faculty. Faculty had planning meetings (over ten) before the camp week, faculty debriefing meetings (four) during the

week of camp to plan details, modify plans, and brainstorm solutions to problems as they arose, and to review progress of each arts instructor with each student group. A final debriefing was held several weeks after the camp with the evaluator, director and two of the four faculty present to review events of the week.

Curriculum. The goals of the Arts Camp presumably followed those written in a project description by the director which, in turn, were modeled after the program goals written by a sub-committee of the Region Two Arts Committee. General program goals were further broken down into specific goals. Five of the ten goals pertained to the existence of an opportunity for exposing students to and involving them in direct experiences in the arts and their interrelatedness. Three goals pertained to enhanced life experiences and self-awareness of the student and his/her use of leisure time. One goal clustered creative problem-solving, decision-making, and sensitivity in the arts into one statement. One focused on exposure of the participant to the career goal possibilities in the arts.

As mentioned, students were assigned to groups which were given thematic labels. The curriculum content was organized around these four themes which served to unify, give focus to, and provide the opportunity to apply the students' arts learning experiences. The Fantasy group developed a Futuristic World Wars theme caused by misuse of a resource. Their production seemed to be related to the Star Wars idea . . . a production frequently mentioned in response to the question on the pre-camp survey regarding TV shows viewed that have unusual lighting effects. The Pinball group emphasized the electronic age in their Pinball Machine production. The Africa group developed

a production which incorporated ritual in a man versus beast survival story. Characters and locations in the Cells production played on words--body parts--in a humorous manner. Songs and music were composed or adapted to familiar melodies. Dances and choreography, along with costuming and props as appropriate for the story, were developed by the students with faculty guidance.

Activities selected in each arts area were generally applicable to the theme and Showcase production for each group. In the visual arts, woven adornments, costumes, masks, beads, props and stage backdrops were constructed primarily from scrap materials. Some fabric dyes, glue, brushes, and tempera paint, etc. were purchased. In dance, variations of body positions and movements were introduced, practiced, and selectively incorporated into the developing story. In drama, the teacher guided development of the story, introduced communication techniques, and worked with accommodating developments in the other arts into the culminating productions. In music, students composed and adapted songs related to their group themes, practiced vocal and instrumental pieces, and each student constructed a homemade musical instrument respresenting one of the basic instrumental groups of the orchestra.

Concepts introduced in each of the arts classes by groups are portrayed in Table 8. It can be seen from Table 8 that some concepts were developed in more than one of the arts, speaking for some a possible contribution toward recognition of interrelatedness. Some concepts were recalled by the students when asked to name ideas learned.

Other outcomes in terms of cognitive and attitudinal development have been observed. According to the students' global self-report on the post-camp survey shown in Table 9, they learned an average amount in art, but an average to great amount in dance, drama, and music.

Table 8

Concepts Developed in Each Arts Area for Each Student Group as Supplied by Instructors and Expanded from Student Questionnaire Responses

Concepts	Africa	Cells	Fantasy	Pinball
Art:				
bright, colorful design*	x			
color contrasts	x			
paper mache* +++	x			
bread dough and paper beads +	x			
woven ornaments	x			
batik process +++ melting crayon for wax ++		x		
tie dye process* +++		x		
laminating				
pattern**		x		
repetition (**)		x		
variation ** (of forms: exaggeration**)			x	
variation (of forms: recognition)			x	
concentration o				
combined forms			x	
inanimate costume				x
build up o				
costumes from scrap ooo				
ways to decorate o				
Dance:				
levels* ++	x		x	x
variations of levels*	x			x
variation**	x	x		x
force	x			x
focus*	x		x	x
progression*	x			x
locomotor moves* gallops oo skips o	x	x	x	x
locomotor moves in progression		x		
combined locomotor moves	x		x	
shapes*	x	x	x	
shapes in levels*	x	x		
combined rhythmic moves* ** +	x	x		x
rounds**		x		
space* (spatial patterns)*			x	
exaggerate focus			x	
body moves* +	x		x	x
size of moves			x	
moves to communicate nature of object +			x	x
dance steps + in locomotor moves, steps oo			x	

Table 8 (continued)

Concepts	Africa	Cells	Fantasy	Pinball
Dance (continued):				
body moves using rhythmic words				x
accents				x
tempo				x
rhythmic (**) +++++, beat o				x
movement o				
jazz (grapevine) ooo				
bending ooo				
stretching ooo				
choreography oo				
lengths o				
disco steps o				
Drama:				
pantomime* ++++++	x	x		
story line*	x	x	x	
communication of a story line through pantomime** *	x			
physical acting*	x			
eye contact +	x	x		
between-actors communication	x			
acting techniques*		x		
styles		x		
plot* +			x	
narrative story*			x	
story pattern**			x	
dialogue ++ say with feeling, speak loud o			x	
roles: narrator*			x	
how to put a story together: +			x	
elements			x	
stages: beginning, middle, end			x	
crises			x	
flashback*			x	
character development ++ pretend you are the person o			x	
character change**			x	
emotional communication using body language o				x
character stereotypes				x
position o				
stage words o				
talk loud or soft enough o				
places on stage o				

Table 8 (continued)

Concepts	Africa	Cells	Fantasy	Pinball
Drama (continued):				
upstage/downstage ooooooo				
stage right/stage left ooooo				
props o				
expression o				
imagination o				
Music:				
music tells a story** +	x			
work	x			
ritual	x			
rhythm* ** +++ beat oo	x			
call and response	x			
meters . . . different beats and speeds for interest o	x			
polyrhythms	x			
dynamics: cresendo +, diminish; louder/softer oo		x		
rounds . . . growing * ** +		x		
four sections of a symphony orchestra*		x		
different timbres		x		
program music			x	
absolute music			x	
sounds related to program music* spooky without words o			x	
distortion*			x	
listening to music			x	
music with similar sections				x
similar patterns **				x
construction of instruments + . . . to play similar patterns				x
construction of sound piece + . . . to go with object				x
pitch o				
accents oo				
measure o				
tones o				
levels o				
to play out music on piano o				
African songs o				
following music o				
add instruments to music o				
half notes o				
note names o				
synthesizer o				

Table 8 (continued)

* chance observation by evaluator verified introduction of concept
** developed in more than one of the arts
+ mentioned by a student in post-camp survey as "ideas learned"
o mentioned only by a student in post-camp survey as "ideas learned"

Table 9

Number of Students and Adjusted Percentages of Students Responding to Post-Camp Survey Question Regarding What They Had Learned in Each of the Arts due to the Arts Camp

Art Form	Response Categories					
	Nothing New		A Few Things		Lots	
	N	Adj %	N	Adj %	N	Adj %
Art	9	26.5	15	44.1	10	29.4
Dance	1	2.9	22	64.7	11	32.4
Drama	1	2.9	11	32.4	22	64.7
Music	3	8.8	20	58.8	11	32.4

Table 10

Number of Students and Adjusted Percentages of Respondents' Self-Report on How Much They Knew about the Arts Before the Arts Camp

Art Form	Response Categories					
	Nothing		Some		A Lot	
	N	Adj %	N	Adj %	N	Adj %
Art	1	2.9	28	82.4	5	14.7
Dance	6	17.6	22	64.7	6	17.6
Drama	14	41.2	19	55.9	1	2.9
Music	1	2.9	18	52.9	15	44.1

In another part of the survey, students were asked what they knew about each of the arts before the Arts Camp (Table 10) and after the Arts Camp (Table 11). The difference between these self-reports is shown on Table 12. From the students' self-report, the most noticable differences prior to the Arts Camp seem to be in their high confidence in what they knew about music as compared to the other arts. Fewest students felt they knew nothing about art and music which is logical considering that those are subjects which are taught in many schools.

Table 11

Number of Students and Adjusted Percentages of Respondents' Self-Report on How Much They Knew about the Arts After the Arts Camp

Art Form	Response Categories					
	Nothing		Some		A Lot	
	N	Adj %	N	Adj %	N	Adj %
Art	1	2.9	12	27.3	21	61.8
Dance	1	2.9	14	41.2	19	55.9
Drama	2	5.9	9	26.5	23	67.6
Music	0	0.0	8	23.5	26	76.5

Table 11 shows more similarity between the students' reports about what they feel that they know in the arts areas after the Arts Camp experience. Table 12 shows highest pre-post differences in the two areas--dance and drama--in which students initially felt that they were least knowledgeable.

The students' global report of what they learned at the Arts Camp was compared to the difference between their before and after reports in the same questionnaire to arrive at the reliability check. Table 13 presents this data for each art area. A lack of consistency in the self-reports regarding dance

Table 12

Numbers of Students and Adjusted Percentages of Respondents' in Gain Categories Based on Difference Between Before and After Reports by Arts Camp Participants

Art Form	Difference in Self-Reports							
	Negative		No Gain		Gain		High Gain	
	N	Adj %	N	Adj %	N	Adj %	N	Adj %
Art	1	2.9	18	52.9	14	41.2	1	2.9
Dance	0	0.0	16	47.1	14	41.2	4	11.7
Drama	2	5.9	6	17.6	17	50.0	9	26.4
Music	1	2.9	19	55.9	13	38.2	1	2.9

Table 13

Correlations Between Students' Responses to What They Learned in Each of the Arts Areas at the Arts Camp

Questions 4 to 7	Difference Between Parts of Questions 23 and 24			
	Art	Dance	Drama	Music
Art	.56**			
Dance		.04		
Drama			.52**	
Music				.31*

* significant at the .05 level of confidence
** significant at the .001 level of confidence

would qualify confidence in the dance figures presented. The significant correlations for art, music and drama responses, however, suggest high reliability in the students' self-reports in these areas.

Another check on the learning of the Arts Camp students was provided by the comparison of words that students wrote in response to the request to write some (art) (dance) (drama) (music) words or ideas that they had learned at the Arts Camp, with concepts that had been taught. Summary of that data is presented in Table 14. It can be seen from Table 14 that while drama has the

Table 14

Numbers of Students and Adjusted Percentages of Respondents Making Correct Responses to Words or Ideas Learned at the Arts Camp

Arts	Correct Concepts Named									
	0		1		2		3 or more			
	N	Adj %	N	Adj %	N	Adj %	N	Adj %	Mean	S.D.
Art	15	44.1	13	38.2	6	17.6	0	0.0	.74	.75
Dance	11	32.4	16	47.1	5	14.7	2	5.9	.94	.85
Drama	9	26.5	12	35.3	7	20.6	6	17.6	1.41	1.28
Music	13	38.2	12	35.3	5	14.7	4	11.8	1.0	1.0
Inter-related Arts	9	26.5	21	61.8	2	5.9	2	5.9	.94	.85

highest mean correct concepts named, it also has the greatest spread of scores away from the mean, followed by music. This signifies that some students responded with many concepts and some with none. The lowest group variation, but also the lowest mean score, is in the area of art.

Along with cognitive outcomes of the Arts Camp experience, there are attitudinal benefits to the student. Some questions on the post-camp survey were designed to elicit evidence about such benefits. Table 15 shows the

results of questions about students' enjoyment of various aspects of the camp. On the whole, student attitudes were very positive and compliment the human components of the Arts Camp, especially. No percentages of positive feelings fall below 90%, or 29 of the 34 respondents.

Table 15

Student Responses Regarding Enjoyment of Arts Camp Experience: Numbers of Students and Adjusted Percentages of Respondents in Each Category

Experience	Yes		No		Yes/No	
	N	Adj %	N	Adj %	N	Adj %
Art activities	31	91.2	2	5.9	1	2.9
Own performance	32	94.1	1	2.9	1	2.9
Watch others performance	34	100.0	--------		---------	
Teachers	33	97.1	--------		1	2.9
Helpers	34	100.0	--------		---------	
Friends met	33	97.1	1	2.9	---------	
New learning	29	90.6	3	9.4	---------	

Of thirty-two responses, only three students indicated that they had not enjoyed what they had learned that was new to them. Twenty-five of the students commented in response to the question which asked why they did or did not enjoy their new learning about one of the arts as a result of the camp experience. Similarity in responses contributed to the formation of seven clusters with a total of eleven types of responses. Four to six students indicated that their reason for enjoyment was either: general arts learning, dance learning, drama learning, the fun of participation, making a play in general, or a specific

aspect of making a play. Interest in the arts, social opportunity, observation of other productions, and the (too) rushed pace were categories mentioned by individuals once only.

Additional support for the positive nature of student attitudes toward arts learning and learning about their interrelatedness can be inferred from student written statements responding to the question "What are some of the things you learned this week about how all the arts can work together? The students' comments, while general in nature, implied that it was perfectly obvious that all the arts were important to build a production as they did.

Parents also provided some input regarding the curriculum of the Arts Camp. Some of the comments on the post-camp survey serve as an indication of their perceptions of the goals of the Arts Camp from the brochure. In response to the question asking for their estimate of how well the Arts Camp met their expectations, they responded as summarized in Table 16.

Table 16

Parental Response Regarding the Degree to Which the Arts Camp Met Their Expectations: Number and Adjusted Percentages of Respondents

Category	N *	Adj %
Met expectations	10	29.4
Different, but acceptable	16	47.1
Did not meet expectations	3	8.8
More than met expectations	9	26.5

* Some parents chose to check more than one category.

All categories except "Did not meet your expectations" can be considered supportive. Only a few did not indicate support.

The post-camp survey asked parents if the camp met their expectations. Of the thirty-four returns, ten indicated that the camp met their expectations. Nine indicated that the camp more than met their expectations. Sixteen indicated that the camp provided different, but acceptable experiences for their children, and three indicated that the camp did not meet their expectations.

Pertaining to expectations as met by the Arts Camp, similarity in fourteen parents' additional comments led to clustering them into categories of general approval or suggestions for change or elaboration. Generally positive comments specified new dimensions in creative thinking; use of the child's own ideas, group problem solving, and imagination; exposure to and enhancement of arts areas (experience and facilities); and the child's enthusiasm, future use of ideas, and interest as contributing factors. Parents whose expectations were not met or only partially met, suggested more instruction in individual arts areas for creative writing (music); skill development; exercises (intellectual inferred); and choosing and experimenting with expressiveness in the art form. One parent suggested referring to model programs in Chicago for young persons gifted in the arts.

Question three of the parent survey asked for reaction to the idea of a showcase (as opposed to a performance). Of the thirty-two responses, twenty-nine (63.7%) were positive, two (4.5%) were both positive and negative, and one was negative.

Reasons given by parents were analyzed for commonalities with six categories emerged. Concerns of parents centered around developing the

creativity of their children; allowing for individuality of their children; opportunities for their children to use their ideas (which one parent felt led to a more responsive reaction from the peer group); unusual, challenging, enjoyable, or exciting experiences for their children; the program approach; parents' enjoyment; and other comments made by only one respondent each.

Twelve parents commented about the greater opportunity for their child's creativity which was afforded by the showcase concept. An additional three emphasized the opportunity it provides for individuality. Five persons stressed the need for the opportunity for children to express their own ideas. Three comments focused on the pleasure of the experience for the children. Three parents mentioned the value of the approach taken by the Arts Camp. Three parents mentioned their pleasure at the opportunity to see the results of their childrens' experience where their own ideas played such an integral part. In addition, individual's comments pertained to the opportunity to practice learning; integrating the four arts areas; opportunity for all; good group size; good discipline; and sense of accomplishment felt by a student. One parent felt that there was a need for more input and responsibility by students for their segment of the showcase. One person noted that questioner bias was apparent in the wording of the question.

Question four of the parents' questionnaire asked for additional comments and suggestions. Nineteen parents made use of the opportunity to compliment and make suggestions for future efforts. Question four comments were globally rated, with ten parents (30.3%) giving enthusiastic and/or general approval, and nine (27.3%) giving approval with some suggestion or reservation. Of the suggestions, four parents indicated interest in a repeat or expansion to other ages of the Arts Camp in the future ("Send former participants applications

first next year.") The most frequent suggestion was for doubling the duration of the camp to allow for more time in the individual arts, to specialize in an area of interest, to play with ideas, to allow students' choice of theme to learn and see end results of their choice, and to have both a Showcase and a performance. One parent expected more professional input. One felt that there was not $40-worth of new experiences.

The parents' comments often alluded to their children's positive attitudes towards the Arts Camp experiences. Two mentioned the need for interrelated arts experiences for older and younger children. Several complimented the staff on their approach and personal stamina in addition to general appreciative statements. One parent particularly noted the boost to her child's self-esteem and sense of accomplishment.

Budget. The IVCC Arts Camp operated on the tuition paid by the forty-four participants ($40.00 per child). Salaries, materials, assistants' lunches, advertising brochure and application form costs, and typing and other administrative costs were the major expenditures. The director and four faculty members contributed their time and talents for $250 each. Supplies cost approximately $75 and made use of a great amount of scrap materials.

Administrative costs absorbed the remainder of the income from tuition.

Interpretation, Commendation.

Setting. The IVCC facility was ample in size and aesthetically pleasing. The college personnel were cooperative and pleasant. There seemed to be no major problem with the use of the facility. The college is near major highways and was easy to locate following the description on the brochure.

Staff. Insight on the part of the director and luck probably worked hand in hand in selecting the staff which worked effectively as individuals and as a group. The director's selection brought together four knowledgeable, conscientious instructors who had personality qualities and expertise in the arts to make the Arts Camp successful. The give and take during the day and in debriefing sessions spoke well of their tolerance and flexibility. They could improvise and abandon pet parts for the benefit of the total interrelated end.

Good naturedness, spontaneous creative ideas, enthusiasn, and a sense of humor kept faculty debriefings lively and productive. A definite warmth toward children and appreciation of their contributions, progress, and difficulties prevailed.

The director had a good sense of when to press for efficiency and when to ease up for creativity in working with his faculty. His manner showed respect for them. Debriefing sessions, though jovial and spontaneous in character much of the time, moved by his direction in an organized way through discussion of each group's progress by each of the arts instructors. The director's talents ranged from expertise in the arts, to humanistic direction and administration, to effective public relations.

The college student assistants provided a refreshing element to the camp. They had personality, energy, and spirit. They had experience in more than one of the arts and seemed to enjoy helping the students to enjoy their learning

experience. Their roles especially that of communicator between classes to share current developments, were critical to the success of the showcase as a production which significantly involved student ideas.

Students. The students were a delightful, alert, and diverse group. They were responsive to the opportunities for expressive communication through the arts, and they appreciated the give and take necessary for a group production where the arts' interrelationships contributed to the story being told. Perhaps the student who, gleefully and triumphantly said at the end of a segment being practiced, "We DID it!", spoke for the general atmosphere observed. The individuality and leadership abilities of the students were valued and utilized, but a "we" feeling and work toward an expressive culmination of something in which the students had a stake, was obvious.

Students came to the Arts Camp with unequal experience in the arts even as a group, but wished experience in each of the arts to an equal degree. Availability can probably account for much of their direct exposure as spectators to live arts events. Televised arts that were viewed most had other attraction than the "pure" art form. Availability may also account for more dance and music private lessons than drama, and possibly, than art lessons. The data regarding years that the students were taught in school by an art and/or music teacher suggests a greater receptivity to the arts from students who had already been so advantaged.

Students' comments to the counselor on the final day in response to her group interview questions, reinforce their responses on the post-camp questionnaire. "Boring" seems to be the current communicator for fifth and sixth graders for they said that a production would be boring without music. Without

art and color, it would be boring. Without dance and drama, it would be chaotic. Some experiences that were new to some students were soloing and being on stage. Soloing is, of course, a benefit which, even in the special arts camp setting, probably cannot be universally experienced. Making new friends, and, as one parent said, meeting friends who had interests in the arts (not just sports) were important benefits.

Students seemed to blossom in the atmosphere of creative ideas from their peers and teachers. As several parents commented, our T.V. dominated culture just doesn't provide the setting which encourages the potential for creative thinking that children have, nor its application and use.

Organization. There probably is a relationship between the nature of a person and the organization of his/her project. It seemed that the Arts Camp project was, in essence, a stage production of the director. What appeared to happen naturally and smoothly can be accounted for in the forethought and organization given . . . from the selection of the "players", to the sequence, the timing, and the quality of the dialogue. A daytime, five-day period in which to conduct interrelated arts instruction culminating in a showcase of four productions involving input from forty-four students who, for the most part were strangers to each other initially, presented a gigantic challenge. Only an admirable organization could accomplish this successfully, and this camp demonstrated that well.

Curriculum. The thematic orientation of the Arts Camp was educationally sound and practical considering the goals of the project. The themes selected were compatible with student interests of this age group. Theoretically, it is possible to encourage the development of aesthetic concepts common to several of the arts under such a thematic structure, which by its intrigue

(having considered the students' interests) will help students want to learn. The themes of the Arts Camp were also broad enough to encourage student input and story development. The practical benefit of this possibility related also to student interest because of their involvement even in the planning. Techniques and following rules are more tolerable if students can see that the effectiveness of what they planned is dependent upon those details.

The actual curriculum more or less emerged as the four group productions developed and did not remain the same for all four groups in any of the arts disciplines. Although it may seem desirable for all students to have had identical curricula, considering the goals and parameters of the situation, this may not have been feasible.

Since six of the goals were inherent in the mere existence of the interrelated arts participatory experience, the goals would seem to have been met by the students' attendance. Goals pertaining to education--change of behavior or learning--are more convincingly met if they are observable. While it is likely that the Arts Camp participants will have enhanced life experiences, greater self-awareness, and make better use of their leisure time, observation in a short period of time will not verify that those goals have been met. On the other hand, direct observation, videotaped documentation, and student responses on the questionnaires verify that aspects of one goal--creative problem solving and decision making--were met. Many aesthetic concepts and skills which were introduced in instructional sessions were observed being applied or used in the students' ideas. Development of some concepts also was verified by what students wrote in response to the request for ideas they had learned in each of the arts on their post-camp questionnaire.

Concepts that were taught in more than one of the arts include shapes, rounds, repetition or rhythm, communication of a story pattern, and variation. It is easy to find some concepts that are common to several of the arts, but more difficult to incorporate their development into an emerging production while using the students' ideas also. The ideal becomes balanced by feasibility, and it is commendable that these concepts were reinforced by presence in several subject matter curricula.

Since process concepts, techniques, or styles may be merely means toward the end of expression of an idea artistically, it would follow that commonality between groups in terms of aesthetic concepts is more important than commonalities in processes, media or techniques. This choice was consciously or unconsciously made in the case of the Arts Camp. Therefore, between group differences that existed in specific media experiences (noted by one parent) can certainly be defended. Considering the time frame and budget, the director, faculty, and assistants did a highly commendable job.

Budget. Arts educators have frequently had to extend greater efforts than other teachers to gain support for their subject in schools. However the personal dedication of enthusiastic teachers should not be misused. The Arts Camp faculty, director, and college student assistants must be commended for their dedication, personal sacrifice, and committment to the future of the arts far beyond the call of duty.

As a pilot project which could serve as a model for interrelated arts programs this project could be misleading. It was supported by tuition, and hence is more appropriate as a private school or community model than a public school model. All children in the area served by this program did not have

equal financial opportunity to participate (although the cost was very reasonable compared to other camps, even to babysitting costs).

Recommendations.

Given similar goals, it is recommended that the procedures described for this project would contribute to the success of another similar interrelated arts project. Some aspects portrayed in the Description section of this report will be underlined in this section, and additional recommendations as perceived by the evaluator will be outlined.

Setting. While the setting of the Arts Camp was very desirable in many ways, some recommendations can be considered:

1. A situation would be preferred where instructional areas would be adjacent to or in close proximity to each other.

2. Some persons could be advantaged by a location reached through public transportation.

3. As an enhancement in the arts, a location where aesthetic resources of a major community are available would be desirable.

4. A residential or extended time (school) situation with more scheduling flexibility could provide a richer experience by utilizing aesthetic resources, allowing time for more depth instruction and incubation of ideas. A two-week camp, the dominant request of parents, would begin to address the issue.

Students. The decisions regarding eligibility of students to participate were reasonable. In the future, some additional suggestions may be considered.

1. In some situations it may be possible to increase the ratio of faculty to students from one to eleven, to, one to around twenty.

2. Other age groups, close in age range as in this project, could be given arts camp or interrelated arts in schools opportunities.

3. It would be consistent with our democratic tradition to provide exposure to the arts for every child from certified arts specialists who could most knowledgeably interact and plan interrelated arts experiences in every school.

4. The student pre-camp survey should provide the opportunity for and suggestion to parents to inform the arts staff of a child's special needs, disabilities, or medical conditions so that teachers could plan for the protection of the child, if necessary, and the best educational experience.

5. Again a two-week camp would benefit those students whose lack of exposure and experience warrants more time and attention to the development of aesthetic concepts.

Staff. Personality characteristics and expertise both are important for the staff of interrelated arts projects. In particular, the selection of a director should consider the following points:

1. Multiarts experience and, if a culminating production is involved, experience in theatre, musical productions, or similar experience is desirable.

2. A director should be sensitive to the dynamics of groups and show respect for the faculty.

3. Organizational ability is a most important quality to accompany knowledge of the arts. This quality contributes obviously to logistical decisions, but most importantly to structuring the total learning experience.

4. Along with the organizing ability, flexibility to make a structure workable--smoothly responsive to inevitable needs for change--is important.

5. A director must produce what he promises faculty in reasonable time to alleviate tensions and worry about follow through.

6. A director should have a balance of good humor (to contribute to a

positive psychological atmosphere for the staff) and observable responsibility (to encourage their confidence).

Recommendations for the selection of the teaching faculty can be inferred from the successes commended in this report also. Some specific recommendations are emphasized:

1. Faculty should have expertise (such as demonstrated proficiency and/or degrees) in one arts field with a strong conceptual knowledge and grasp of basic principles which function in that discipline. The Illinois Arts Plan specifically refers to recognition of common aesthetic concepts and conceptual differences in the arts when defining Interrelated Arts.

2. Arts instructors should have experience in instructional methodologies and be certified to teach.

3. Arts instructors should have knowledge of characteristics and interests of children of the age group being taught.

4. All arts instructors should have basic experiential and conceptual knowledge in arts areas other than their own and especially of dramatic performance and stage limitations if the arts experience involves culminating productions.

Also worthy of special note are the following desirable personality characteristice, namely: considerateness of a child's feelings; enthusiastic, cheerful; cooperative; gently demanding manner; flexible, but organized; ability to structure; responsive to children's ideas with the ability to channel those ideas to be compatible with the general direction of the group; openness to new experiences; tolerant of tentative states; committed to arts education, yet aware of its assets and limitations; ability to prolong student needs for closure that is premature; ability to facilitate selectivity and

synthesis.

Finally, it is recommended that each faculty member have two assistants who are also familiar with more than one of the arts to serve as teacher aids and communicators with other faculty if the situation has a rotational organization such as the IVCC Arts Camp. It is impossible for the aid serving as a runner to communicate emerging developments, to also be aware of the developments in the class to which he/she will be returning or to assist in the assigned class at that same time.

Organization. Recommendations regarding the organization of similar one-week interrelated arts projects would in general parallel the procedures described in this report and the schedule in Appendix C if a culminating production is desired. A possible exception would be to allow more recreational breaks for the participants (and teachers). A more compact physical arrangement would contribute to this even in a similar situation.

In addition, it is recommended that:

1. evaluation procedures be outlined more specifically and include outside as well as self evaluation by the faculty,

2. evaluation procedures include formative, in-process evaluation which contributes to modification of an ongoing project, and also summative evaluation which assesses the extent to which goals addressed by the faculty were met,

3. plans for the outside evaluation should include time for allowing the evaluator to take a naturalistic or responsive evaluation stance. This would involve the evaluator in pre-camp discussions with the faculty. The intended result is understanding of the faculty's goals and a cooperative

development rather than a surprise and its concomitant threat.

Finally, since one cannot assume that teachers will know the students coming to an arts camp type experience, the information derived from a pre-camp questionnaire should be available to the camp instructors prior to their final planning stages of the curriculum.

Curriculum. Noted in the description and interpretation sections of this report are aspects of this Arts Camp that can be recommended to similar projects. Particularly of interest is the thematic structure which invited interrelated conceptual development and skills or technique learning in each art form. The benefits and drawbacks of an "emerging" curriculum as opposed to a pre-planned one suggest some further considerations.

1. If student input is seriously intended, the openness of the thematic structure is logical. With careful study, a pool of aesthetic concepts can be developed that are likely to contribute to the quality of the interrelated production and to the recognition of conceptual relatedness on the part of the students. Table 8 showing the content analysis of concepts developed in this camp could suggest a format for pre-planning more conceptual reinforcement where possible by the arts instructors.

2. The first recommendation would help avoid a situation where one art form is used predominately in the service of others. Because of this possibility, careful consideration of the desirability of a culminating production is recommended.

3. Goals for interrelated arts projects should separate project goals from goals for student learning. General, global student learning goals are more useful if further delineated in more specific terms.

4. Clarity in expectations, expressed so that evidence of success is clearly observable, strengthens the project as a model. This also helps focus the planning of experiences as well as observation and postexperience questionnaires or assessment criteria.

5. It is appropriate and recommended to include goals regarding student learning--content and attitudes.

6. The faculty should give written evidence of conscious awareness of the interrelationship between goals and the activities conducted in the individual arts. Such evidence could supplement the observations of any single observor where many activities are simultaneously underway.

7. Conscious development of aesthetic concepts and calling attention to their reinforcement and employment for effective aesthetic communication is recommended to faculty. Careful enunciation and correct spelling of conceptual lables could smoothly be incorporated if some graphics were prepared ahead of classtime.

8. Emphasis in the defined concept of Interrelated Arts would warrant a separate goal statement, carefully constructed so to be observable, about the perceptual development expected through arts experiences. Specific goal statements could anticipate observable outcomes of greater kinesthetic, auditory, tactile, and visual sensory awareness on the part of the student as a result of the Arts Camp experience.

9. Parents supporting a special opportunity in the arts expect some of the "new" and "glamourous" media or experiences. Although media costs determine their availability for projects such as this, the expectation should be kept in mind. The descriptive brochure may need to be more explicit to

guide parents' expectations and their encouragement to their children.

Budget. The aspect in which the Arts Camp is a least appropriate model is in the budget. As pointed out in the staff commendations, the generosity of the persons involved carried the project. Similar projects would need to consider the following recommendations.

1. Remuneration for the actual teaching week should be comparable to a normal teacher salary. At a $15000, ten-month salary, this would amount to approximately $415 per week per teacher.

2. With written documentation as specified by the university, teachers who are eligible for graduate credit could probably receive it under already existing independent study or internship type courses. The recommendation is to investigate this possibility as an additional incentive for teachers. Contact could be made through individual faculty members, departments, or continuing education offices of universities.

3. An honorarium (possibly $25) for each faculty member to attend each of five half-day planning sessions is more reasonable than nothing, and would provide some compensation for needed organization time.

4. College student assistants should at least be paid minimum wage for seven-hour days during the week of the camp. As recommended, there should be two such assistants per teacher, especially if the recommended teacher-pupil ratio is increased.

5. The fee for the Arts Camp should be doubled ($80) or double the enrollment if the camp is to be supported primarily by tuition.

6. Additional funding should be sought from organizations, businesses, or individuals who support the arts.

Finally, if the interrelated arts concept is to be consistent with our democratic philosophy of equal educational opportunity, a much broader support system would need to be involved to compensate faculty and supply adequate materials and resources. Schools are already set up to accommodate many of these needs, but the personnel issue exists as the largest obstacle. To retain the integrity of the interrelated arts concept, the conceptual expertise recommendation for the faculty cannot be disregarded.

Evaluative Statement.

The IVCC Summer 1981 Arts Camp was a noteworthy, challenging endeavor. It was a well organized pilot program and was carried out with highly commendable dedication.

This arts project, within constraints of severe time limits and little precedent, accomplished a number of its goals. Even its few shortcomings provide a service as aspects on which others, with attention, can improve. Students enjoyed the experience and showed a little evidence of learning.

If the interrelated arts experiences taught by certified arts specialists as an ongoing aspect of schools is considered unrealistic in a district, then concerned arts educators and parents have in this project, a helpful model from which to structure their own plans.

References

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APPENDICES

APPENDIX A

IVCC Arts Camp Goals

Region Two Goals for Summer Interrelated Arts Camps

Program Goals

Student Learning Goals

Brochure: A Summer Arts Camp

Specific Program Goals -- student directed

1. To provide the participant an arts experience with an emphasis on the heritage of the arts.
2. To expose the participant to the four areas of the arts through sequential experiences in the arts.
3. To provide a directed "hands on" experience in each of the four areas of the arts.
4. To enhance the participant's life experiences.
5. To offer the participant an opportunity to become more aware of himself/herself and his/her feelings.
6. To provide the joy of experiencing an interrelated creative experience.
7. To provide the participant with an atmosphere in which to appreciate the arts both as a contributing participant and a contributing spectator.
8. To enable the participant to make better use of leisure time.
9. To expose the participant to other areas of the arts, singly and combined, as possible career goals.
10. To enable the participant to employ creative problem solving, to arrive at artistic decisions, and to increase sensitivity in the arts.

COMMITTEE REPORT FOR BROCHURE INFORMATION
PROGRAM GOALS FOR THE SUMMER FINE ARTS CAMP 1981

PROGRAM GOALS

The program is designed to:

Provide a residential or day time summer interrelated fine arts experience at a location with a rich heritage in the arts for 5th and 6th grade students recommended by their schools

To enhance the quality of life and learning through direct involvement and experiences in music, drama, dance/movement and visual arts

To develop a model for an arts program/planning, and staff development in keeping with The Illinois Arts In General Education Plan

STUDENT GOALS

The students involved in the program will be given the opportunity to:

Use and share any special ability or interest in any of the arts

Learn about and experience other areas of the arts

Increase perceptual awareness through sensory experiences in the arts

Work toward an interrelated application of the arts

A five day camp is planned to provide "experiences and adventures" in the fine arts areas of visual arts, dramatics, dance/movement, and music for children. Students who have completed grades five and six, during 1980 - 81, will be eligible.

The camp setting will be on the Illinois Valley Community College campus, Oglesby, Illinois. The campus is situated atop a wooded bluff overlooking the beautiful Illinois River.

The program is sponsored by the Region II Illinois Arts in General Education Committee of the Illinois State Board of Education and Illinois Valley Community College.

AGENDA

A typical day will begin at 9:00 A. M. and end at 3:30 P. M. Scheduled throughout the day will be the exciting activities related to the four areas of the arts:

Visual Arts: Traditional and mixed media projects.

Music: Movement/Rhythm, and creativity/expression; Vocal and Instrumental.

Dramatics: Improvization, pantomime, story theatre, and creative dramatics.

Dance/Movement: Tap, Jazz, acrobatics, and creative movement.

The camp will provide an atmosphere of work in a relaxing situation on the beautiful outdoor campus with a full array of modern support facilities. In addition, the campus pond, pine grove, and wooded areas offer a natural setting of wild flowers and other native vegetation which help to round out the camp with nature's best.

WHAT TO BRING

Participants will receive a form letter stating what to bring and what not to bring after the registration form and deposit have been received. An acknowledgement letter of acceptance will also be sent at that time.

Location:

The camp will be held at the I. V. C. C. campus, Oglesby, Illinois. The campus is located on the Illinois River three miles west of Starved Rock State Park and about five miles south of Interstate 80.

MEAL PLAN

Participants may bring their own lunch; however, an **optional** lunch package is available. The lunch will include a sandwich, carrot and celery

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ART + DANCE + DRAMA + MUSIC

A SUMMER ARTS CAMP - IVCC
JUNE 22-26, 1981

sticks, a drink (milk or fruit juice) and a piece of fruit. The cost of the lunch package for the five days is five dollars ($5.00) additional to the tuition cost.

REGISTRATION AND FEES

Registration wil be limited to fifty (50) and will be accepted on the first come and first served basis. Letters bearing the earliest postmark, containing the completed registration form and the forty dollar ($40.00) tuition will be given preference. Registration form and check, payable to Illinois Valley Community College, are to be mailed by Friday, May 22, 1981 to:

Illinois Valley Community College
Dean of Continuing Education Off.
Attn: G. R. Leone
Route 1
Oglesby, Illinois 61348

The tuition, is forty dollars ($40.00). The five dollars ($5.00) for the lunch package is due with the tuition; both must be post marked by May 22, 1981.

The tuition fee of forty dollars ($40.00) will be refunded if a written request is received that bears a postmark of a date no later than Monday, June 8, 1981.

If you have specific questions about the registration, fee or camp, contact: Giacomo R. Leone or Debora Pitlik at Illinois Valley Community College, Oglesby Illinois, 61348. Telephone (815) 224-2720.

CAMP INSTRUCTORS

Giacomo R. Leone
[Camp Director/Creative Dramatics]

Mr. Leone is an instructor of Theatre, and Speech Team Coach at Illinois Valley Community College and is the author of Teaching monographs distributed to Illinois schools. He has been a member of the Region II Arts in General Education Committee for the past two years.

Ms. Vicky Benac
[Dance/Movement]

Ms. Benac is the owner and operator of Vicky's School of Dance in LaSalle, Illinois. She has a masters degree from Dance Educators of America, New York City, and has choreographed numerous musicals in her fifteen years of teaching.

Ms. Linda Knight
[Visual Arts]

Ms. Knight is the art teacher at Holy Family School in Oglesby. Prior to moving to the Illinois Valley area, she taught art and art workshops in Hays, Kansas, where she was the art specialist.

Ms. Joan McGuire
[Music]

Ms. McGuire is an instructor of music and instrumental music at I. V. C. C. She has appeared in many symphony orchestreas throughout the United States. She was the head of the music and instrumental department at William S. Hart High School District in Los Angeles County California.

Mr. Roger Perkins
[Dramatics/Visual Arts]

Mr. Perkins is an elementary art specialist in the Putnam County Schools systems and is experienced in directing summer camps at Eastern Illinois University for the High School Press Association. He is a past president and a member of the board of directors of Stage 212 and has been an instrumental contributor to the theatre program at I. V. C. C. over the past six years.

Region II Art and General Education Committee
Dr. Charles Norland, Chairman, Superintendent, Dakota Community Schools
Dr. Caroline Allrutz, Professor of Art Education, Northern Illinois University
Mr. William Callahan, Superintendent Board of Education, De Kalb Service Team
Mr. Giacomo R. Leone, Director of Speech and Theatre, Illinois Valley Community College
Mr. Duane Smith, Art Director, Freeport Schools
Mr. Stan Weber, Superintendent, Dixon Schools
Mr. Terry Werntz, Dakota Schools Arts Coordinator
Ms. Sue Witte, Assistant Superintendent of Schools, Winnebago County

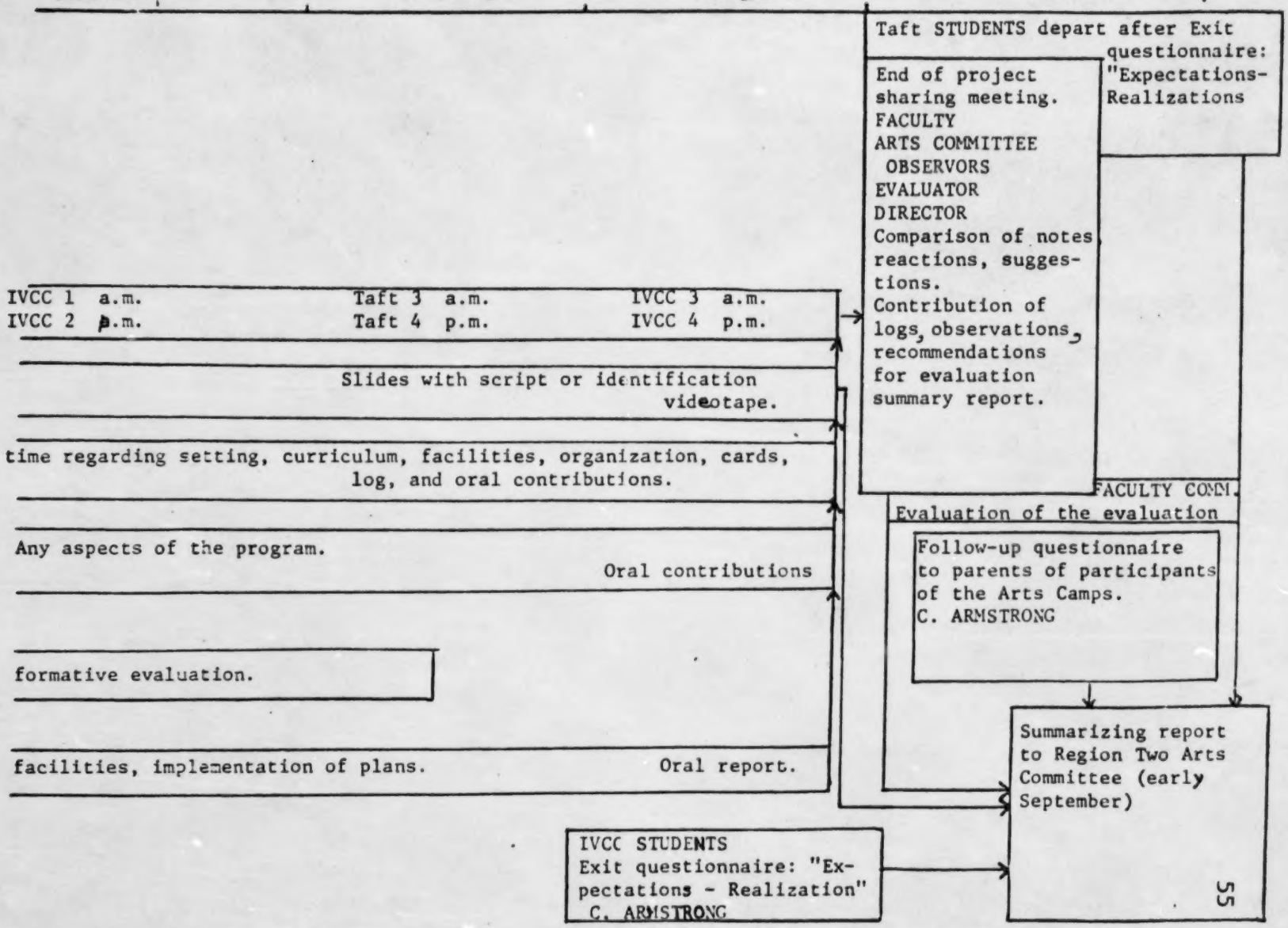
APPENDIX B

Evaluation Plan Model

Development of the Evaluation Plan

EVALUATION	SUNDAY ~~JUNE 14~~	MONDAY JUNE ~~21~~ 22	TUESDAY JUNE ~~22~~ 23
FOCI	Arrival interviews: Informal chats concern-...at IVCC ing expectations, exper-		
STUDENT	iences. Rotate FACULTY to interview every 3rd (5th) participant who arrives in a "commons" area...at Taft		
Expectations, preparation Learnings Attitudes Benefits	Brief questionnaire enclosed with acceptance notice for demographic data and interest inventory. C. Armstrong.		
	Participant observation as a teacher-aid: C. ARMSTEONG		Taft 1 a.m. Taft 2 p.m.
		TWThF Summary writing: C. ARMSTRONG	
SETTING Documentation and promotion of Pilot Program	Slide Photos: DIRECTORS (or APPOINTEES) Videotaping: C. (C. ARMSTRONG if needed)		
CURRICULUM Quantity Quality Accessibility, Opportunity Interrelatedness Diversity Appropriateness: Setting, Student	FACULTY (prepared by C. ARMSTRONG) 1. Colored code-cards for notations during student contact 2. Daily log of observations, recommendations noted on cards		
		OBSERVORS: REGION II ARTS COMMITTEE VOLUNTEERS:	
FACILITIES Work...Socialization space Display/Performance space Storage Materials, equipment Health, Safety		DIRECTOR, C. ARMSTRONG: Informal interviews of faculty for	
ORGANIZATION Planned...free time Communication		DIRECTOR: Participant observor of organization, staff interaction	
PARENTS			

EVALUATION MODEL FOR ILLINOIS REGION TWO ARTS IN GENERAL EDUCATION COMMITTEE, 1981 FINE ARTS SUMMER CAMPS 54


WEDNESDAY JUNE ~~24~~
THURSDAY JUNE ~~25~~
FRIDAY JUNE ~~26~~ 26
SATURDAY ~~JUNE 19~~
Taft STUDENTS depart after Exit questionnaire: "Expectations-Realizations
End of project sharing meeting.
FACULTY
ARTS COMMITTEE
OBSERVORS
EVALUATOR
DIRECTOR
Comparison of notes reactions, suggestions.
Contribution of logs, observations, recommendations for evaluation summary report.
IVCC 1 a.m.
IVCC 2 p.m.
Taft 3 a.m.
Taft 4 p.m.
IVCC 3 a.m.
IVCC 4 p.m.
Slides with script or identification
videotape.
time regarding setting, curriculum, facilities, organization, cards, log, and oral contributions.
Any aspects of the program.
Oral contributions
formative evaluation.
facilities, implementation of plans.
Oral report.
FACULTY COMM.
Evaluation of the evaluation
Follow-up questionnaire to parents of participants of the Arts Camps.
C. ARMSTRONG
Summarizing report to Region Two Arts Committee (early September)
IVCC STUDENTS
Exit questionnaire: "Expectations - Realization"
C. ARMSTRONG

Your reaction is requested as to the importance of any of these items for evaluating the Taft Arts Camp experience. Please indicate most important items as "1" and least important as "5". Assign as many items to each rank between 1 and 5 as you like.

QUESTION: At the end of this project do you want to be able to say anything about:

1. The effects on the students:

Student learning?
Student sensory awareness or perception?
Student attitudes toward arts that are new to them?
Student appropriate and/or inventive use of materials, equipment, facilities?
Student individual production?
Student individuality and inventiveness as contributions to experiences?
Student cooperativeness in participatory events?
Student expressions or other observable evidence of enthusiasm?
Student enjoyment of social interactions?
Student enjoyment of the setting?
Student physical comfort in the setting?
Student valuing of the interrelated aspects of the experience?
Student discussion and analysis of arts experiences?
Student valuing of the total experience?
Student evaluations of the arts and arts relationships?
Student expectations and how closely they were met?
Student self-reports regarding likes and dislikes of specific aspects of the program?
Student opinion as to degree of planned events vs. choice in the program?
Student evaluation of the quality of instruction?

2. Project operation (planning and implementation):

Staff expertise?
Staff interaction?
Staff planning, consensus, follow thru on responsibilities accepted?
Staff operation?
Staff committment?
Staff student-orientation? Sensitivity?
Staff maintenance of environment conducive to meeting objectives of program?
Staff-student interaction? Rapport?
Staff estimate of the success of the project?
Staff attention to all students?
Staff valuing of the experience for themselves?

3. Project organization:

Information dissemination?
Application information?
Pre-program survey?
Selection acceptance?
Registration?

4. Site facilities:

Room accommodations?
Food?
Classroom physical environment?
Display performance areas?
Equipment?
Electrical connections, capacity?
Health facilities, safety?
Surrounding area?
Recreation opportunities?
Time?
Resources for teaching?

5. Public and/or parental reaction?

Interest of other schools?
Response to this opportunity?
News coverage?
Parental supportiveness?

Other categories you would suggest are:

Comments, additions, specific items you suggest:

Please return to: Carmen Armstrong, Department of Art
Northern Illinois University
DeKalb, IL 60115

APPENDIX C

Schedule of the Arts Camp

Revision of the Schedule

Schedule

Arts Camp Day 1

9 a.m.	Welcome				
	Introduction				
9:15	Warm-up games				
	Shoes in pit				
	Sing along Rhythm Hand jive				
	Snake dance				
	Exercises				
	Walking exercises				
	Relax exercises				
	Sing along in combination with rhyth m, movement, and dramatic interpretation				
	Tags				
10:30	Slide presentations and class number 1				
to					
12:00	Africa in Art Room				
	Pinball in Music Room				
	Micro in Dance				
	Fantasy in Drama				
12:00					
to	Lunch				
12:30					
13:30		1:30		2:30	
to	Class number 2	to	Class number 3	to	Class number 4
1:25		2:25		3:30	
3:30	Staff meeting				

Revised schedules for
Days 2,3,4 and Day 5

Days 2, 3, and 4

9:00 - 10:20	Class 1
10:30 - 11:50	Class 2
12:00 - 12:25	Lunch
12:30 - 1:50	Class 3
2:00 - 3:20	Class 4
3:30	Staff meeting

Day 5

9:00 - 9:35	Class rehearsal
9:45 - 10:20	Class rehearsal
10:30 - 11:05	Class rehearsal
11:15 - 11:50	Class rehearsal
12:00 - 12:30	Lunch
12:30 - 1:45	Activity time
2:00 - 3:00	Showcase
3:00	Staff meeting (cancelled, held 2-3 weeks later)

APPENDIX D

Pre-camp Student Questionnaire

Post-camp Student Questionnaire

Post-camp Parent Questionnaire

Illinois Valley COMMUNITY COLLEGE
RURAL ROUTE ONE, OGLESBY, ILLINOIS 61348
TELEPHONE 815-224-2720

ARTS IN GENERAL EDUCATION ARTS CAMP 1981

Giacomo Leone, Director

Congratulations on being accepted for the 1981 Arts Camp! We are happy that you will be with us!

To make your experience the very best, we would like to know more about you and what you like to do. Please answer the questions and mail them back to:

If your answers cannot be returned by mail please bring them to the Arts Camp with you.

NAME _____ AGE _____

SCHOOL _____

CITY _____

1. Do you play a musical instrument? yes or no _____
   If yes, which? _____

2. Do you draw, paint, or enjoy some other "art" activity? yes or no _____
   If yes, which? _____

   _____

3. Have you taken any kind of dance lessons? yes or no _____
   If yes, which? _____

4. Have you had any experience acting in plays? yes or no _____
   If yes, please describe your experience. _____

   _____

   _____

(over)

5. About which art form(s) - visual arts, music, dance, drama - would you like to learn more? _____

_____

6. Have you ever attended:

	YES	NO
a stage play?	____	____
an opera?	____	____
a music concert?	____	____
a music recital?	____	____
a ballet?	____	____
an ice skating follies?	____	____
a school play?	____	____
a school operetta	____	____
a school musical?	____	____
other? _____		

7. On TV have you ever watched:

	YES	NO
an orchestra concert?	____	____
an opera?	____	____
an artist painting/sculpting?	____	____
a modern dance performance?	____	____
Miss America/Miss Universe talent performance?	____	____
movies with unusual lighting and stage effects?	____	____

Name some if you can recall them _____

_____

8. Will you be bringing your own musical instrument to camp with you? yes or no _____

If yes, which? _____
(Please have any personal items clearly identified with your name.)

We are looking forward to meeting you and having you as a part of this special camp related to the arts and YOU.

prepared by Dr. Carmen Armstrong
Northern Illinois University

Illinois Valley COMMUNITY COLLEGE

RURAL ROUTE ONE OGLESBY, ILLINOIS 61348
TELEPHONE 815-224-2720

June 29, 1981

Dear Parents:

Now that the Arts Camp at IVCC is over, I would like to ask you for some help. The program we offered was based on the concepts of the Illinois Plan for the Arts in General Education. It is the first and only camp of its type to be offered in the State. Your and your child's responses to the enclosed questionnaires will help us to ascertain how the camp met the needs of the area. The results of these questionnaires and my description of the arts camp will be used for both evaluation by the State and for an article about the camp, to help other systems develop camps along similar lines.

Historically, I.V.C.C. has provided innovative educational opportunities for Illinois students with offerings such as the Summer Jazz Workshop, the first state accredited course in Death and Dying, and a broad range of continuing education programs.

With your and your child's help and responses, this arts experience can be extended to several other schools and many other students.

Please have your child fill out the form when he/she has sufficient time to do so by him/herself. There is a return envelope enclosed. Your questionnaires are most important to the success of this project. Your and your child's time and effort will be greatly appreciated.

Let me state again that working with your child has been a most enjoyable and rewarding experience for us.

Very sincerely yours,

Giacomo R. Leone

Giacomo R. Leone
Director
Summer Arts Camp

GRL:st

Illinois Valley COMMUNITY COLLEGE
RURAL ROUTE ONE, OGLESBY, ILLINOIS 61348
TELEPHONE: 815-224-2720

STUDENT QUESTIONNAIRE

I.S.B.E. REGION II

ARTS IN GENERAL EDUCATION ARTS CAMP 1981

Giacomo Leone, Director (IVCC)
Carmen Armstrong, Evaluator (NIU)

We are glad that you could attend the Arts Camp. We would like to know how you liked the camp and what you think you learned this week.

NAME _____ AGE _____

ADDRESS _____

CITY _____

PARENT or GUARDIAN _____

LAST GRADE COMPLETED _____ SCHOOL _____

1. For how many years have you had art taught by an art teacher in school?

___ 0 ___ 1 ___ 2 ___ 3 ___ 4 ___ 5 ___ 6

2. For how many years have you gone to a school which had a music teacher?

___ 0 ___ 1 ___ 2 ___ 3 ___ 4 ___ 5 ___ 6

3. Have you had private art, music, drama or dance lessons? _____

If yes. which kind(s) and how long? _____

4. Did this week's ARTS CAMP help you learn much about music?

_____ nothing new _____ a few things _____ lots

5. Did this week's ARTS CAMP help you learn much about art?

_____ nothing new _____ a few things _____ lots

6. Did this week's ARTS CAMP help you learn much about dance?

_____ nothing new _____ a few things _____ lots

7. Did this week's ARTS CAMP help you learn much about drama?

_____ nothing new _____ a few things _____ lots

8. What everyday things can you use to create costumes, musical instruments, scenery, or props? _____

9. Did you enjoy the activities? _____ yes _____ no

10. Did you enjoy your performance? _____ yes _____ no

11. Did you enjoy watching the performances of other groups? _____ yes _____ no

12. Did you enjoy the teachers of the camp? _____ yes _____ no

13. Did you enjoy the helpers of the camp? _____ yes _____ no

14. Did you enjoy the friends you have met? _____ yes _____ no

15. What other things have you most enjoyed learning about and doing at the camp?

_____

_____

16. Would you like to come to another ARTS CAMP next year? _____

17. What are some art words or ideas that you have learned this week?

_____

_____

18. What are some dance words or ideas that you have learned this week?

_____

_____

19. What are some drama (acting) words or ideas that you have learned this week?

_____

_____

20. What are some music words or ideas that you have learned this week?

_____

_____

21. What are some things you have learned this week about how all the arts can work together?

_____

_____

_____

22. What have you seen on T.V. or elsewhere that is similar to those things you learned about this week?

_____

_____

23. How much did you know about each of the arts before your ARTS CAMP experience?

ART: _____ nothing _____ some _____ a lot

MUSIC: _____ nothing _____ some _____ a lot

DRAMA: _____ nothing _____ some _____ a lot

DANCE: _____ nothing _____ some _____ a lot

24. How much do you know about each of the arts after your ARTS CAMP experience?

ART: _____ nothing _____ some _____ a lot

MUSIC: _____ nothing _____ some _____ a lot

DRAMA: _____ nothing _____ some _____ a lot

DANCE: _____ nothing _____ some _____ a lot

25. If you know more about one of the arts now than you did before you came to the camp, did you enjoy this "new" part of the camp? _____ yes _____ no

Please tell why. _____

_____

_____

Thank you for helping us make the next ARTS CAMP even better! We have enjoyed working with YOU!

Illinois Valley COMMUNITY COLLEGE
RURAL ROUTE ONE OGLESBY, ILLINOIS 61348
TELEPHONE 815-224-2720

PARENTS QUESTIONNAIRE

NAME _____

Did the greatest encouragement for your child's attendance at the ARTS CAMP come from:

_____ a parent or guardian
_____ the child
_____ a classroom teacher
_____ an art teacher
_____ a music teacher
_____ an administrator
_____other Please identify _____.

Judging by your child's reaction, did the ARTS CAMP:

_____ meet your expectations
_____ provide different, but acceptable experiences
_____ not meet your expectations
_____ more than meet your expectations

Elaborate below if you wish.

_____

_____

On the final day, we had a showcase in which the students showed their work as opposed to a performance concept in which the students do what their directors tell them to do. Did you like the idea of the showcase as opposed to a performance?

yes _____ no _____ Please indicate your reasons _____

_____

_____

Please make any comments/suggestions you think may be helpful.

_____